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SILVER AND GOLD BAPTISMAL FONT.
RECENTLY ADDED BY MR. GEORGE G. BOOTH TO THE
COLLECTION OF CONTEMPORARY ARTS AND CRAFTS.

ACCESSIONS TO THE GEORGE G. BOOTH COLLECTION

During the summer months Mr. George G. Booth added to the collection of modern handicraft several new objects, including a silver and gold baptismal font, an enameled plaque by Edward F. Caldwell, a silver and enamel ink stand by Louis C. Tiffany, and seven pieces of Robineau porcelain.

The baptismal font was executed purposely for the Booth collection after ideas as suggested by certain

members of the Society of Arts and Crafts in a preliminary sketch sent to Messrs. Cram and Ferguson, architects, of Boston. James T. Woolley of Boston executed the silver work, Miss Elizabeth Copeland of Boston the enamel work, the models for the sculptured portions were made by I. Kirchmayer of Cambridge, and the entire work was supervised in every detail by F. E. Cleveland, associate of Cram and

Ferguson. The font therefore represents the work of experts in each line—designer, artist and craftsman—and for this reason is doubly important as an example of modern artistic achievement. It measures twelve inches in height and the greatest diameter is five and one-half inches. Both cup and cover are conical in shape and the sides of the former taper into a sloping base. Both are decorated with six trefoil-shaped arches with columns fluted in gold, and under and around these arches are enamel and gold rosettes and diamonds. This ornament is repoussé work, each design being pounded out from the back of the single pieces of silver of which the main part of the cup and cover are made. The columns of the arches of the cup stand free, connecting the central decorative band with the base. The conventional cluster of leaves which forms the top of the cover is of gold. The narrow bands around the rim of the cup and in the arches are inscribed in gold with quotations in Latin from various parts of the Bible. The inside of the cup, which is also of gold, was made separately in order that it might be removed to show the repoussé work as it appears from the back.

As an example of enameling, the plaque by Edward F. Caldwell, shows a remarkable treatment of the medium, not only in the figure of the man on horseback which has a more or less medieval aspect, but in the tiny flowers growing

underfoot, the rich trappings of the horse, the trimmings of the man's robes, and the decorative all-over pattern of the background. The use of rich color, red, green and blue predominating, with touches of gold on the figured mantle and in the narrow moulding around the edge of the plaque, makes it a particularly decorative bit of ornament. It is mounted on a base of mottled yellow marble.

The silver and enamel ink stand, which was designed and enameled by Louis C. Tiffany, is hexagonal in shape and about three and three-quarter inches in diameter. On each side is a dainty floral design in light and dark green against an old gold background and the angles of the top and the cover have similar decorations.

The pieces of Robineau porcelain include six little vases or jars and a miniature plate and make an interesting addition to the group of larger Robineau vases previously in the Booth Collection. They show what excellent results Mrs. Robineau has achieved in glazing small bits of pottery, and when one considers the high degree of temperature necessary in firing to produce the crystalline and other glazes in which she particularly excels, it is indeed an achievement. The little plate is especially interesting, the glaze being a pure opaque white decorated with incised lines, tiny flowers in relief and with pierced designs in the border. C. R. C.